ALMOST REAL

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Cataogue

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This book was produced in the context of Professor Raveevarn Choksombatchai’s Thesis Seminar and Studio, 2018 - 2019, in partial fulfillment of requirements for the Master of Architecture degree at the University of California, Berkeley.
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Young Ayata, Still Life with Lobster Sliver Juge Large Berkenmeyer Fruit Bowl Violin Books and Sinew Object after Pleter Claesz 1631-2014

01
DIORAMAS

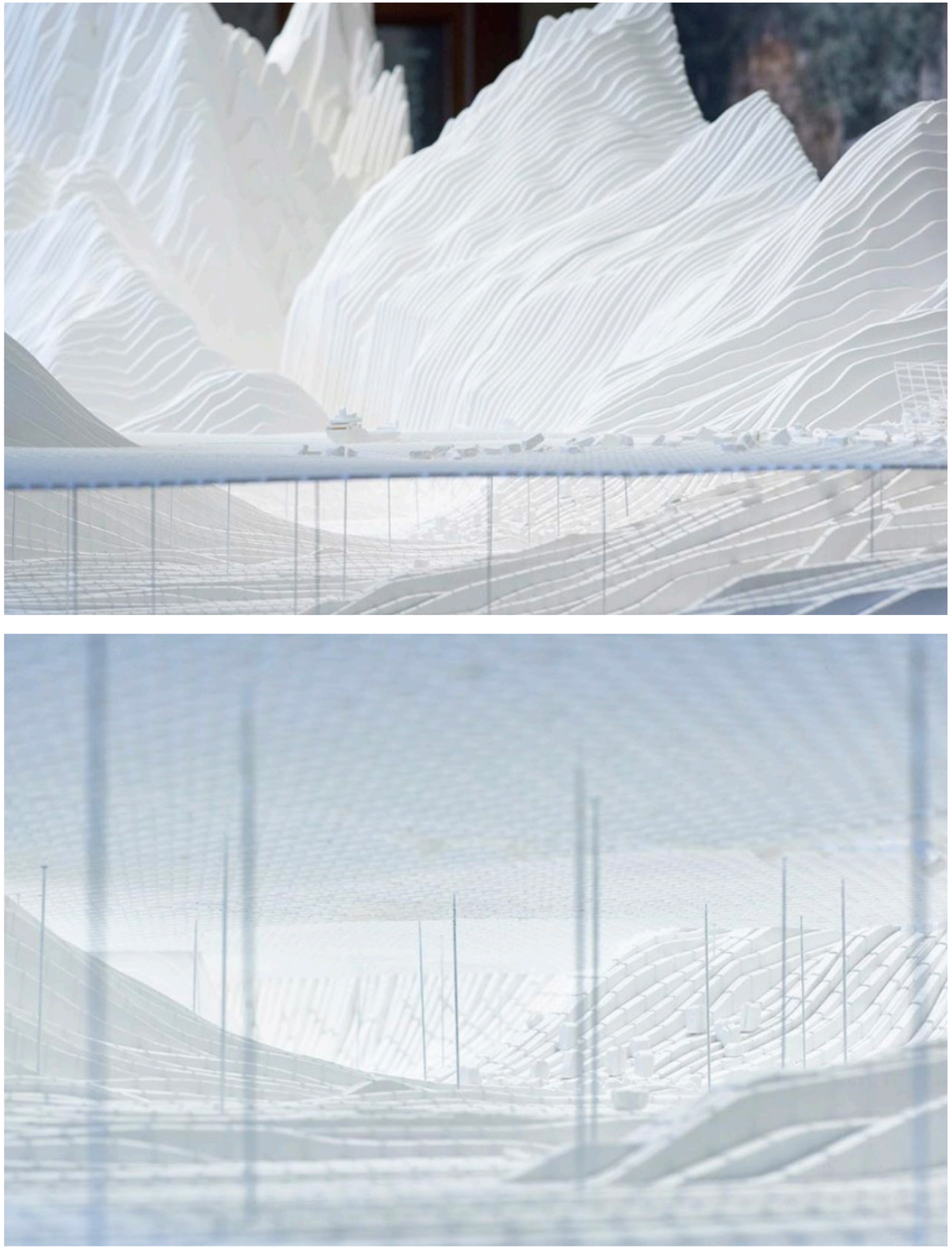
What is real?

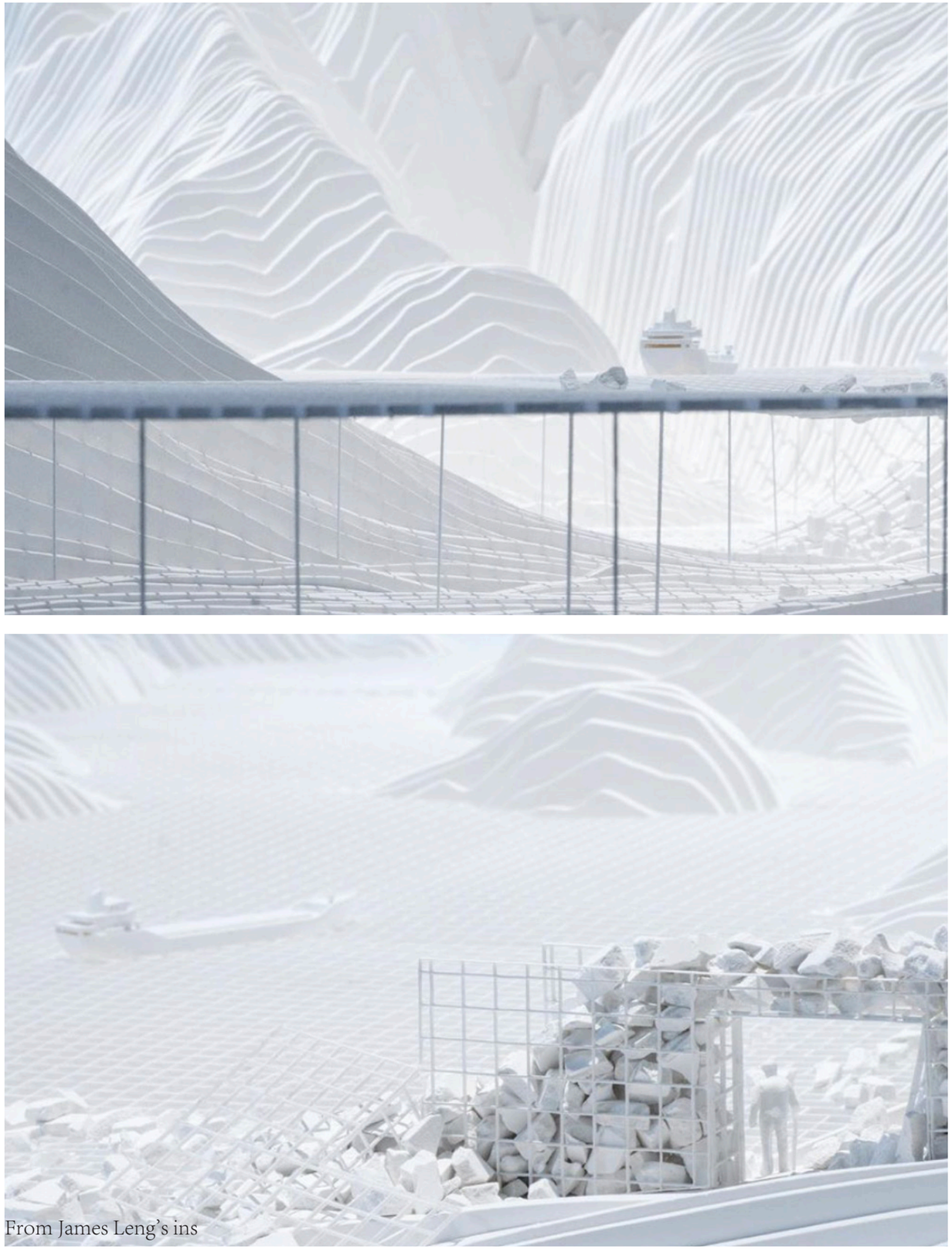
The still life has always presented an interesting problem for art criticism. It is both the height of technical skill in painting and the lowest on the rung of the genres. It seems to say everything about the mastery of the medium and offer little for the interpretive narrative. It is the closest to the everyday scene of life depicted are more real than reality and blatantly artificial as illusion.

— Dead Life, Michael Young

The reason of the criticism mentioned above is that still life only copy what exist in the world. On the other hand, others genres creare the thing doesn't exist in the world.

The **DIORAMA** is kind of Realism art work in three dimensional. It is still life in three dimensional. Diorama can be copied within any scale, smaller than real or bigger than real. It can not be restricted by time or space.





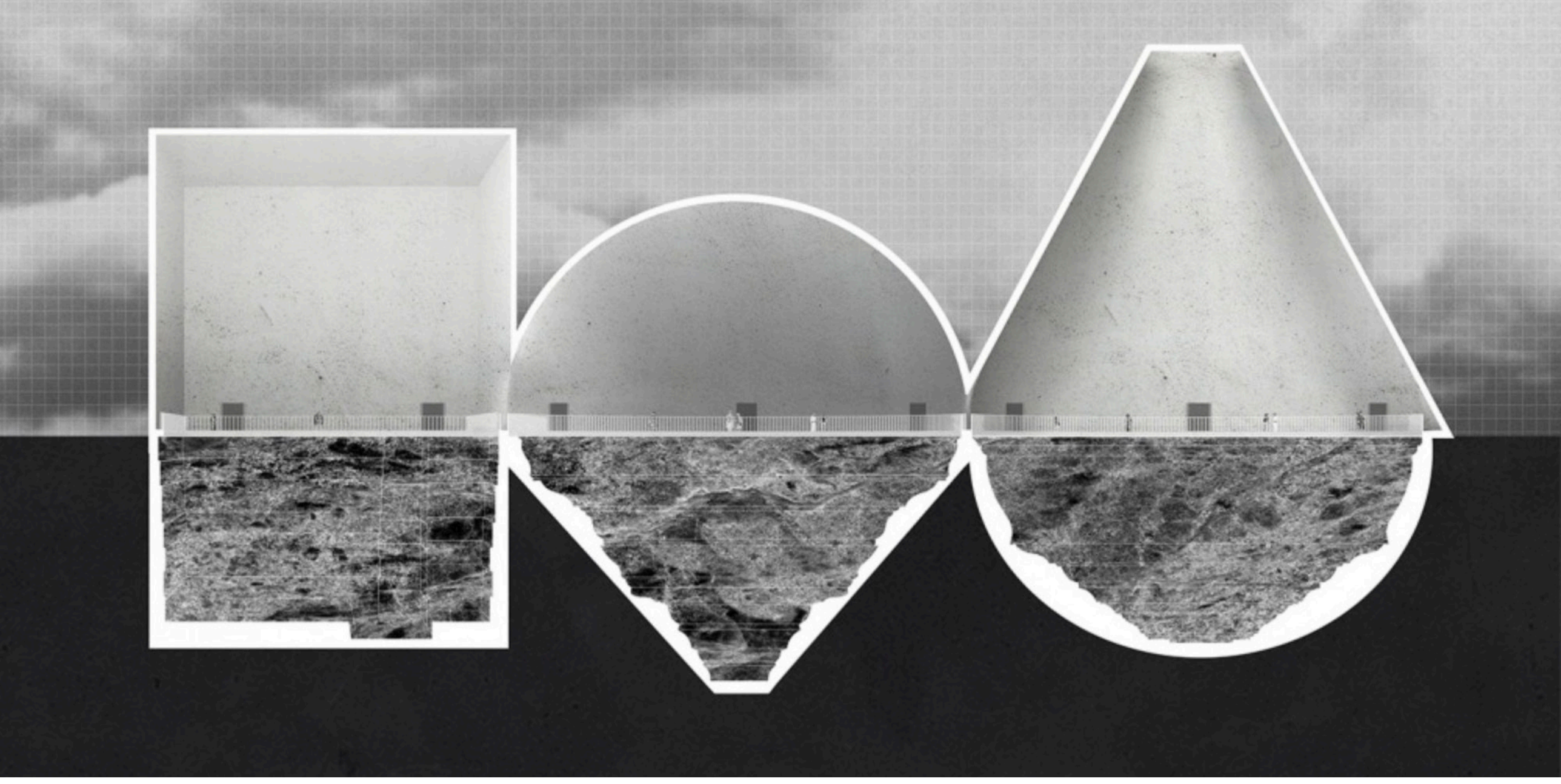
From James Leng's ins

M

ROOM OF ICEBERGS. Dio -rama portraying the melting of the icebergs and their drift to the coastal regions within the earth's zero-degree latitude.

Middle Earth: Dioramas for the planet　Neyran Turan

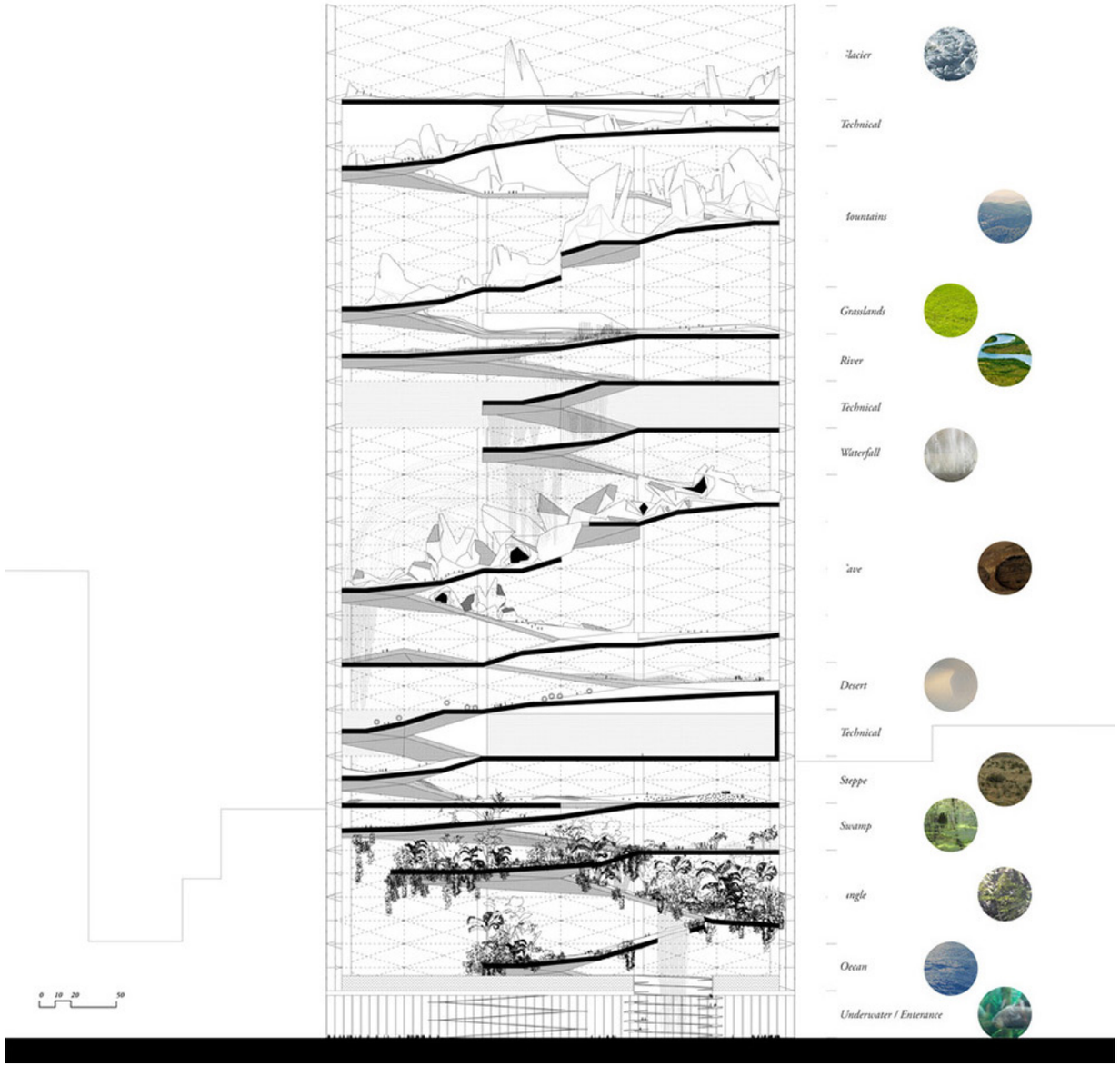
Nowadays, many architects are doing research study and design about nature. one of methods they use is "Diorama". Dioramas are a kind of exhibit that imitate whatever you want in any scale even though they are not real For example, Neyran Turan imagines a natural history museum, which contains large scale dioramas that each displays a specific problem brought by climate change taking place at the "middle of the earth", the melting of the icebergs, deforestation in Brazil and Indonesia, plastic waste in Pacific Ocean, sand mining in Singapore, and e-waste dump sites in Ghana. Rather than limiting the role of climate change for design to a problem to solve, the project speculates on architecture as a measure against which the world might be read.



Museum of Lost Volumes Neyran Turan

Once upon a time in the Zero-carbon Hedonistic Era, the entire world was finally sustainable. Clean-energy technologies were abundant and ubiquitous. Large quantity of energy-efficient light bulbs, wind turbines, electric car batteries and solar panels would come with a price, however. Since all of these clean-energy technologies relied on Rare Earths, a group of seventeen chemical elements and their abundant extraction from the earth's surface, significant worldwide increase in their demand led to the scarcity of these minerals. Nearly all of the Rare Earths were discovered in the 19th century but their use mostly proliferated in the Zero-carbon Hedonistic Era because of their association with green technologies. Not alarmed by the possible tragic outcomes of the further mining of these minerals, the world celebrated their delirious consumption with more car batteries and solar panels until very little of these minerals were available. Soon after the depletion of this precious resource was officially announced, in an attempt to prevent major geopolitical conflicts, United Council of Rare Earths was established to promote international co-operation regarding this matter.In its inaugural meeting, the Council members drafted the text of the Declaration by the United Council of Rare Earths,

Winner of 2016 eVolo Skyscraper Competition-“New York Horizon” by Jianshi Wu & Yitan Sun



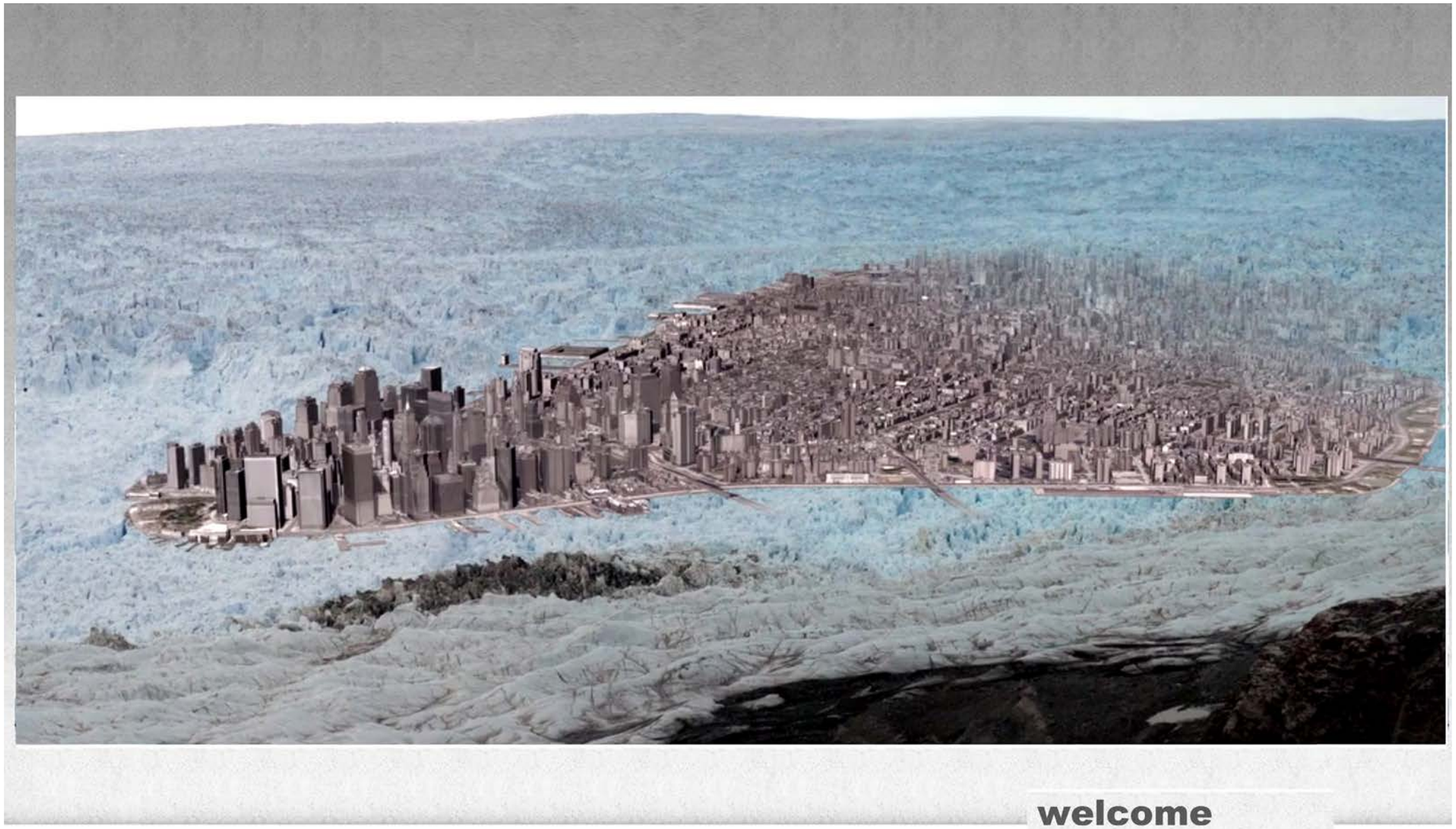
Essence by BOMP
2015 eVolo Skyscraper Competition Winner

02
MEDIUM
Glacier

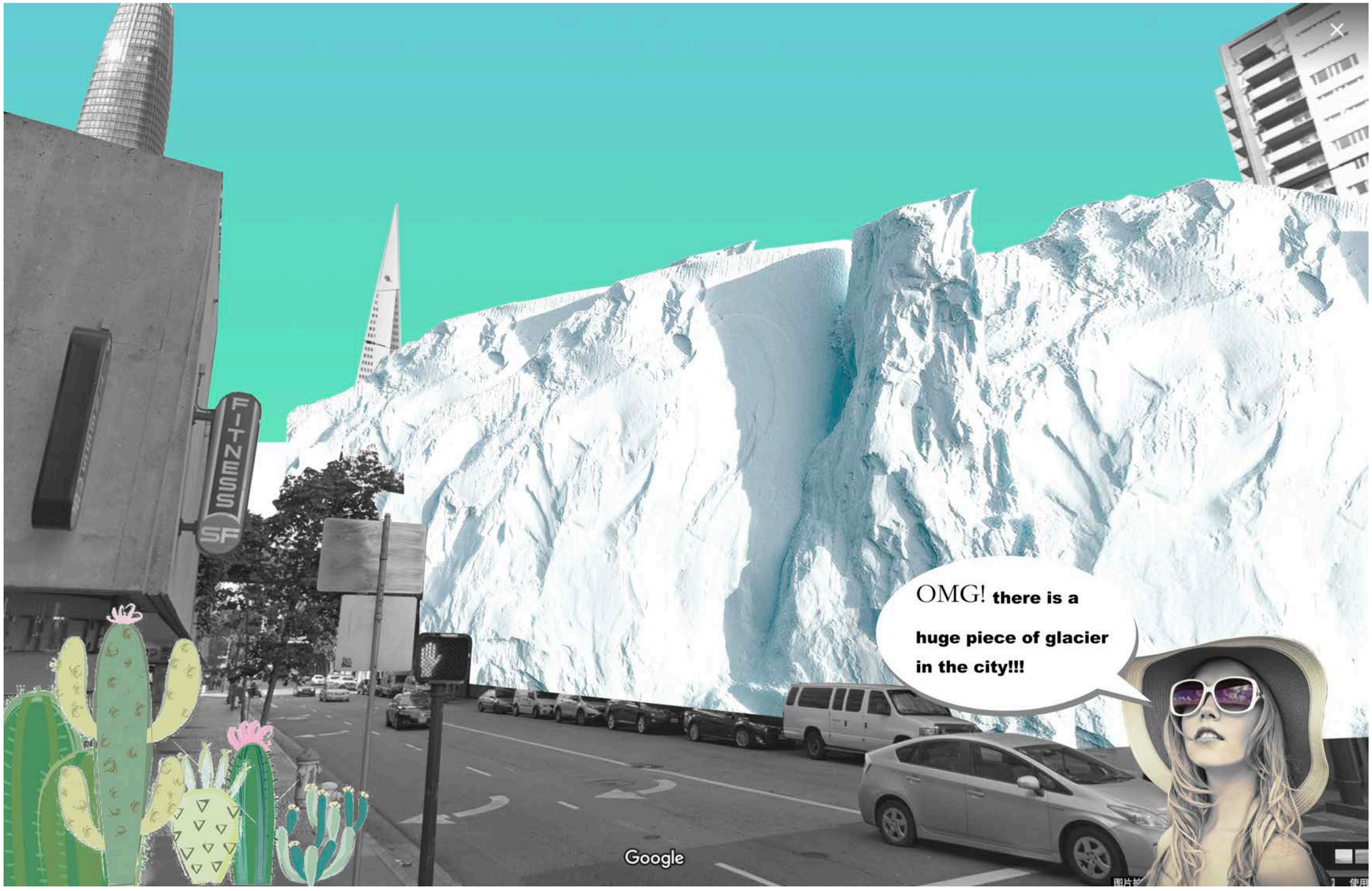
A documentary called <Chasing ice> produced by BBC claimed that glaciers are disappearing in an amazing speed, ordinarily, if you make climate a little warmer, the glacier shrinks a little bit, if you make the climate a little colder, glacier grows a little bit. two things kind of work to maintain balance, but if it gets too warm, and the ice gets too thin, it doesn't just respond just a little bit, the volume drops. you cross that tipping point; climate no longer matters. it is irreversible.
We are destorying our would.

This documentaty force you to regrad nature in a way that you are not accustomed to looking at them. it is focing you to think, that 's what I love about <Chasing ice>. So, when I had this idea to look at the disappearing glaciers, I relized that I need to show these things in a more seductive fashion. I have to look at it in ways that would engage people... pull them in.

And if the glacier disappeared in the world, what can I do for our next generations who never see it and experience it.



the picture shows us the pieces of glacier is calving because of the effect of globle warming. how it is big, it is as if the entire lower tip of Manhattan broke off. what is more important? the whole calving duration: only 75 minutes



Territory

Territory suggest a role for architecture as a strategy of tinkering versus one of accommodation with, or refusal of, an external techno-natural environment.

An alternative relationship between architecture and nature, territory emphasizes the simultaneous production of architecture objects and the realms surrounding them. This title of AD explores the possibility of an architecture that actively produces its external, environmental conditions. In short, a territorial architecture both investigates its world and infuses its immediate surroundings whit particular geographical concepts, patterns and sensations. Territory charts out a position for architecture beyond entanglements with "environment" — understood as that soil-natural setting which pre-exists the production of new things, but it also avoids a retreat to architecture's imagined, internal logic via the ongoing pursuit of architectural "autonomy" —— David Gissen.

Territory simply means architecture is a "autonomy" actively affect the environment rather than a object affected by the envrionments surrounding them. In this article, David also stated the difference between the concept of architectural "environment" and the concept of an "autonomous" architecture. An environment-architecture attempts to emerge from its environs (natural, social and technological), however, an autonomous architecture is answerable to itself.

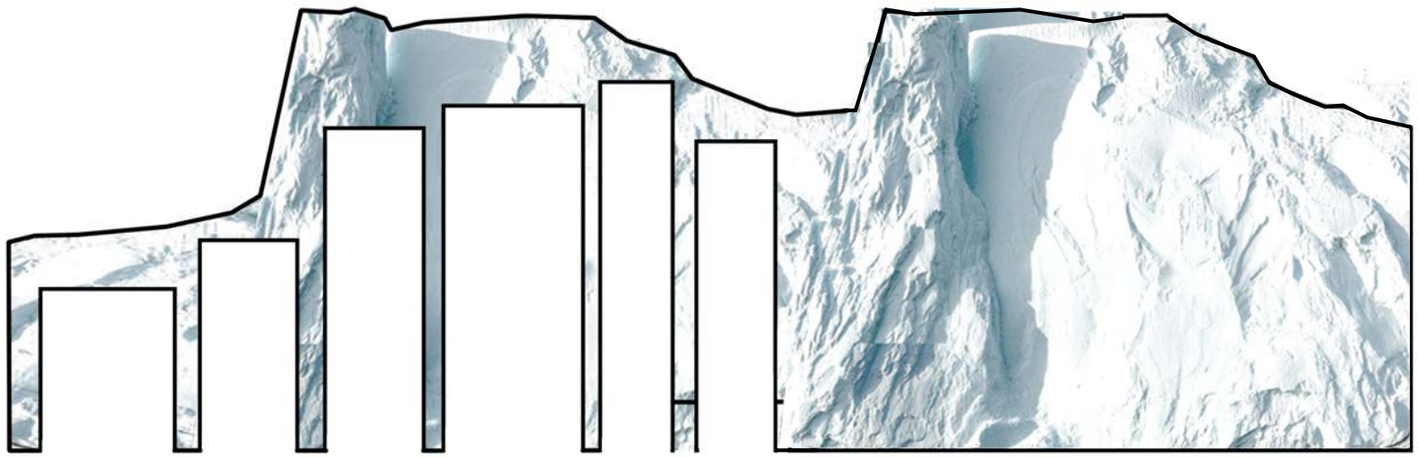
HOWARD

Autonomy versus Environment.

Reyner Banham and Manfredo Tafuri, two ley postwar architectural theorists and historians developed a concept of environment in which flows of heat, water and electricity would generate sparial enclosure. He understood his concept of environment as intensely fleeting and anti-architectural, and therefore anti-monumental. Because environment was external to architecture. it enable architecture to disengage from its history and enter into a new dialogue with the technological and natural conitions within which then-contemporary human subjects found themselves.

As for the autonomy, we can typify autonomy as architecture's refusal to intergrate into the surrounding conditions of a capitalist world — a rapidly expanding economy that transformed nature into a resource, urban space into investments, and ideas into consumerist spectacle. Within the writings of Tafuri, the only hope for architecture as a humanist discipline was its disengagement — freedom from integrating those constructs that simply transform architecture into a tool("technique") of expanding economic development. Tafuri, and the architects with whom he shared influence, such as Aldo Rossi or Peter Eisenman, refused to integrate their buildings directly into the environments, as it was conceived. From the all above, we can come up with a new radical form of architectural autonomy that confronts any notions of evironmental entanglement.

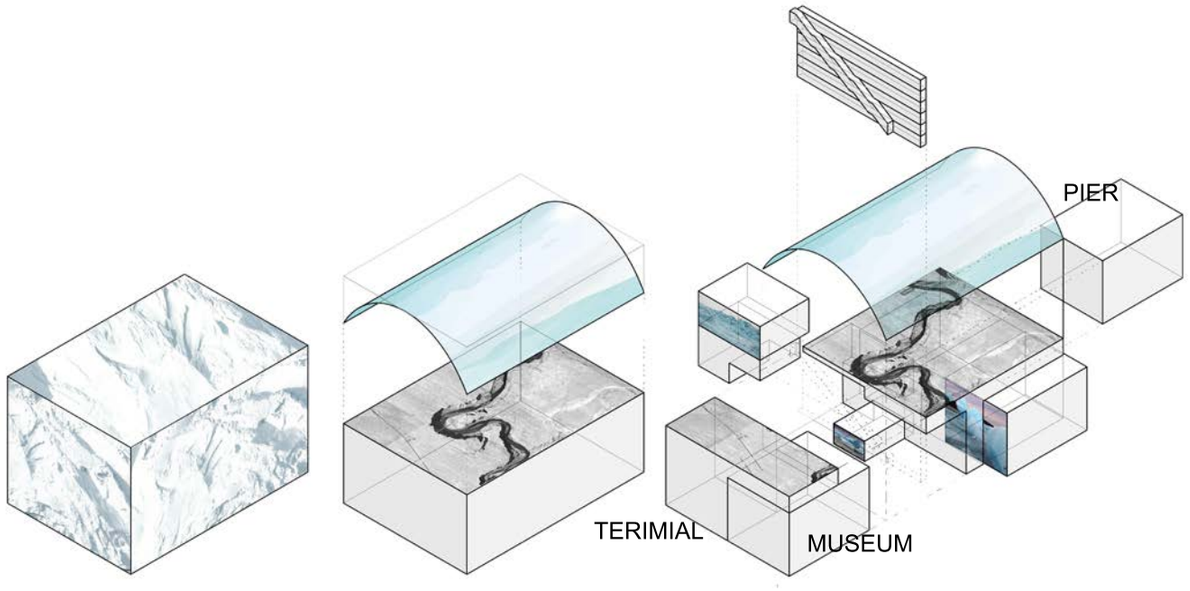
So, how about build a architecture looking like a piece of Glacier in the downtown of a city, why not? Artificial natural environment, even though it is not real, would become th real nature in the city which is far away from the nature. People do not have to go to Greenland to see glaciers, they are in downtown of SF city. The "Glaicer" not only will reminder people to protect envrioment, but also provide a nature museum, a artificial polor ecosystem and special landscape park for people. The project was conceived to contrast against the city's densely constructed buildings and towering skyscrapers, as well as, to provide people with a natural environment that they could enjoy and use as an escape from their busy urban lives. It will create the illusion of a going -to -disappear natrual world within the heart of SF downtown concrete jungle, while offering people a perspective of the landscape that is not limited by the boundaries between city and nature.



original building

glaciers museum

越南风味餐馆
The Slanted Door
Ferry Building Marketplace
Hyatt Regency San Francisco
Embarcadero
泛美金字塔
Transamerica Pyramid
健身俱乐部
Bay Club at the Gateway
Le Méridien San Francisco
西班牙风味餐馆
Coqueta
喜剧俱乐部
The Punchline San Francisco
Omni San F
Wells F
History
Wayfare Tavern
希腊风
Kokkari Estiat
The Battery
日式餐馆
KUSAKABE
Barbarossa Lounge
Pavia St
Front St
Jackson St
Battery
Broadway

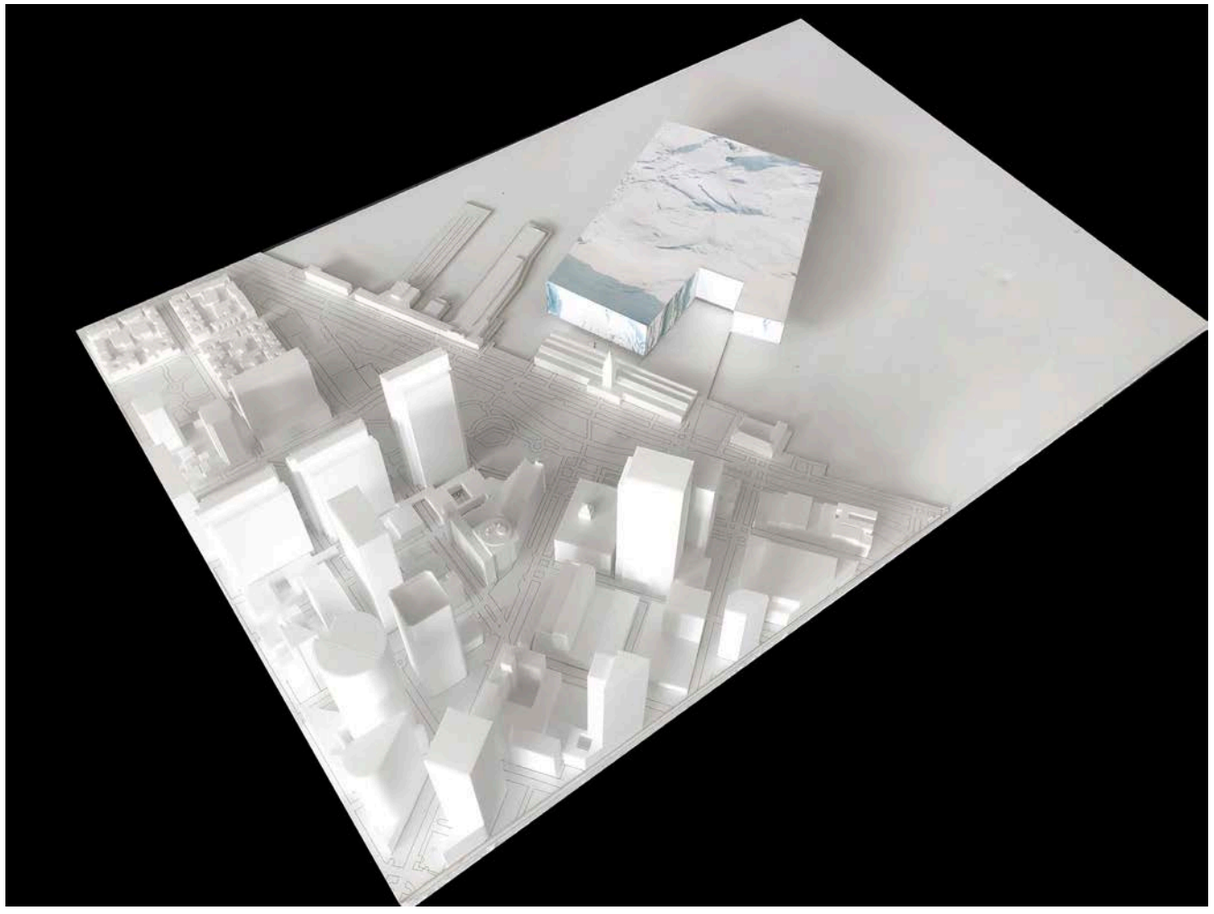


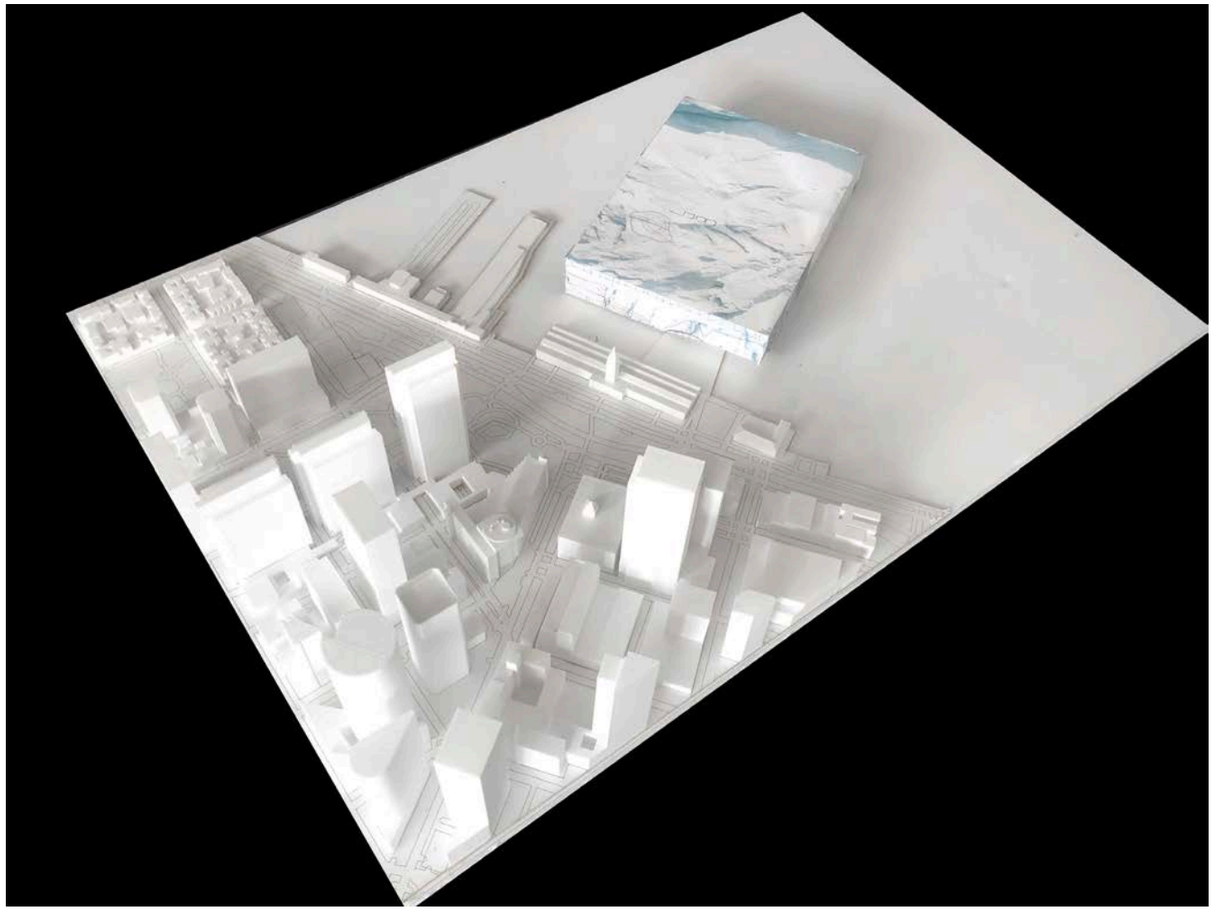
Conceptual diagram

03
ARCHITECTURE
Dioramas as architecture

The thesis topic is almost real- Dioramas as architecture. according to the BBC documentary Chasing Ice, glaciers all over the earth will disappear in the next 50 years. Treatng glaciers and buildings alike as part of a diorama, people can go through from diorama to the back of diorama to exoerience the difference of both environments. this project proposes a monument to what we will lose. aiming to raise awareness for protecting the envirnment. For those who have never seen these ice masses, ir may never be able to see one, the thesis offers an "almost real" glacier experience

messing studies





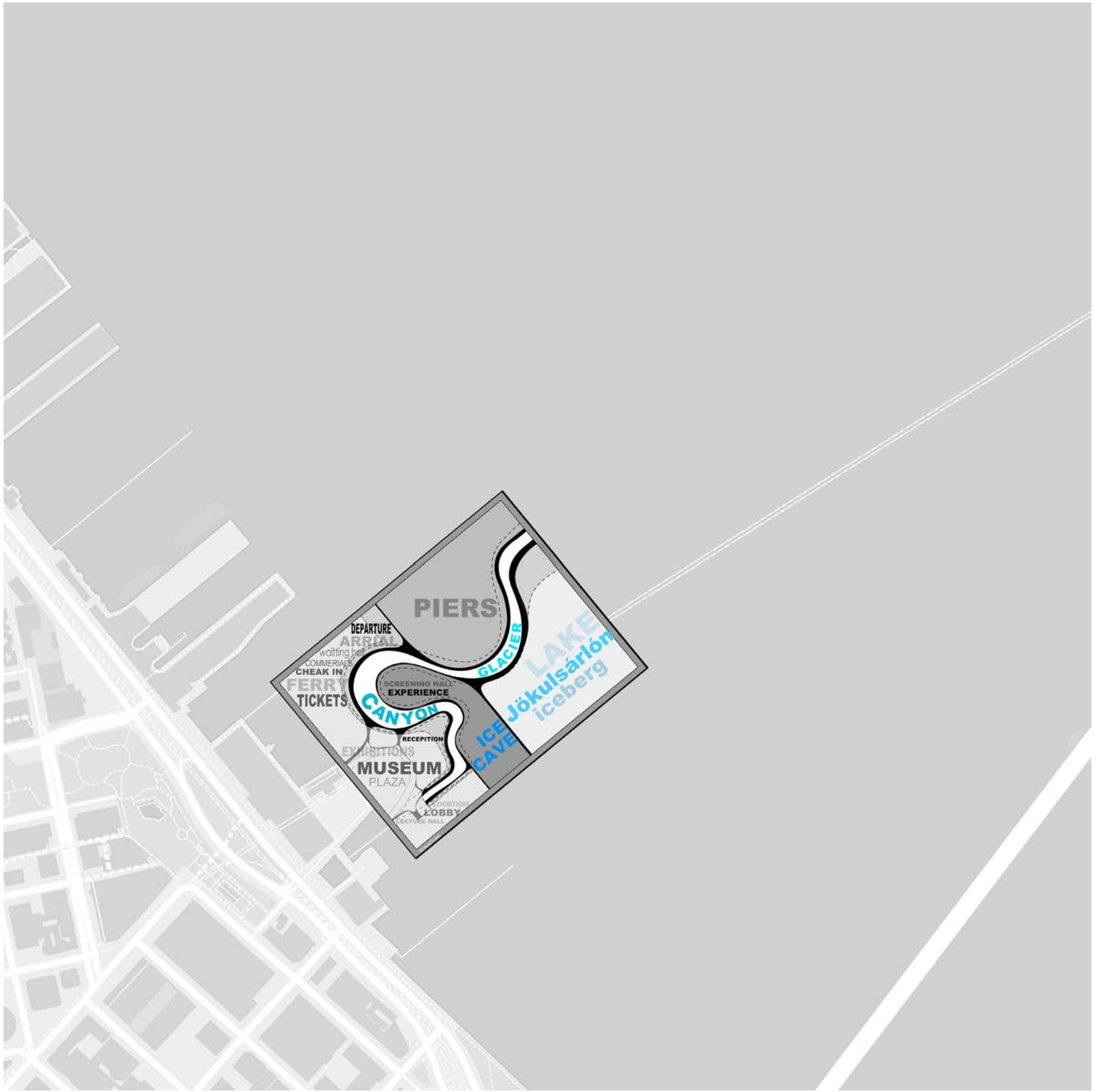
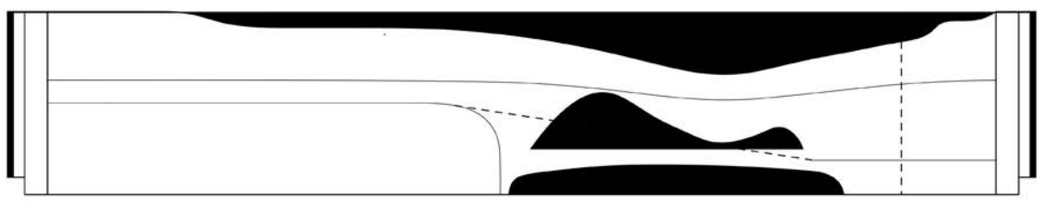


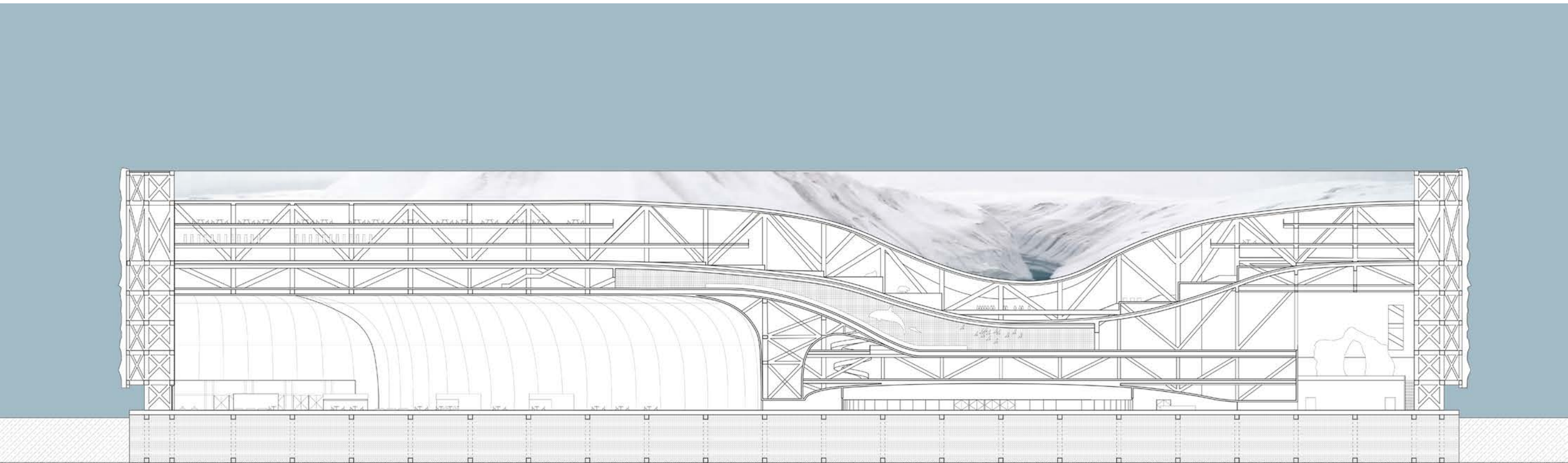
Diagram of program

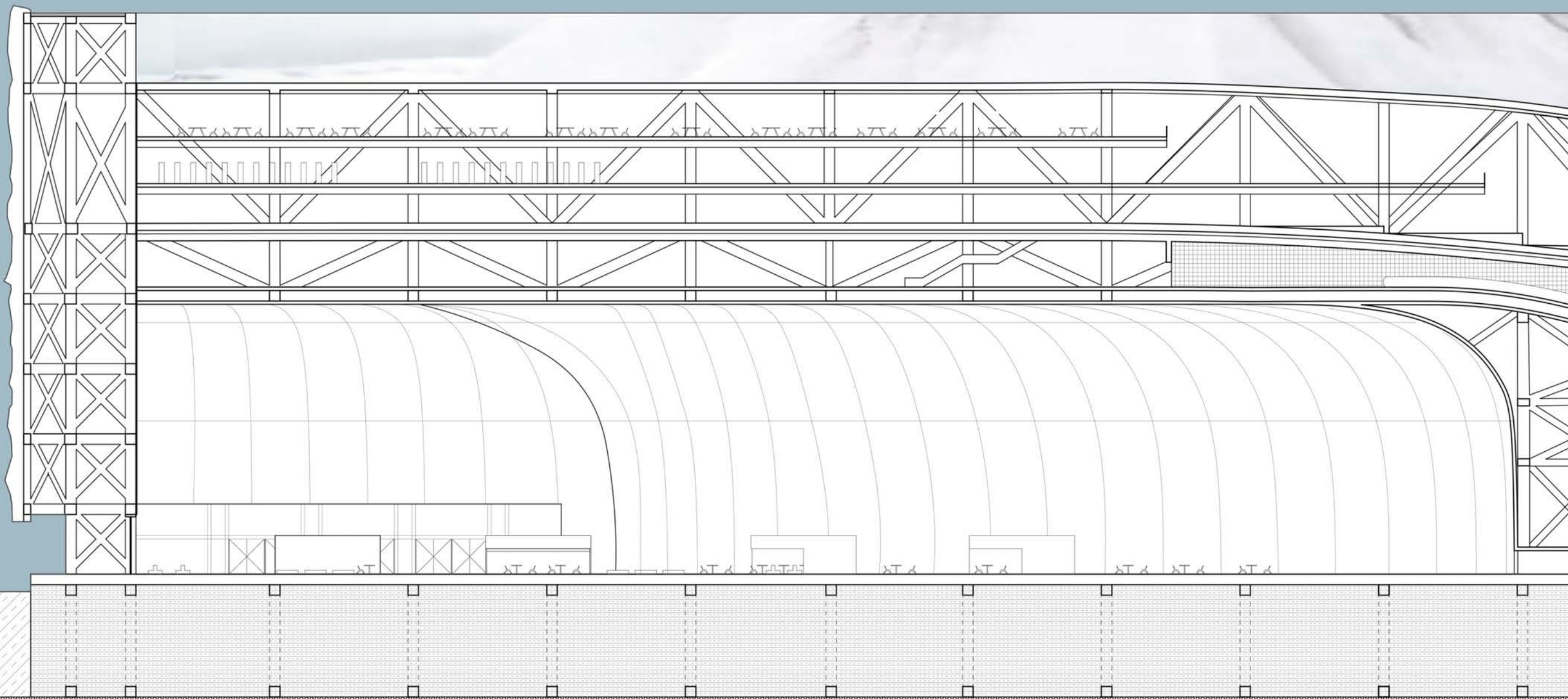
site plan

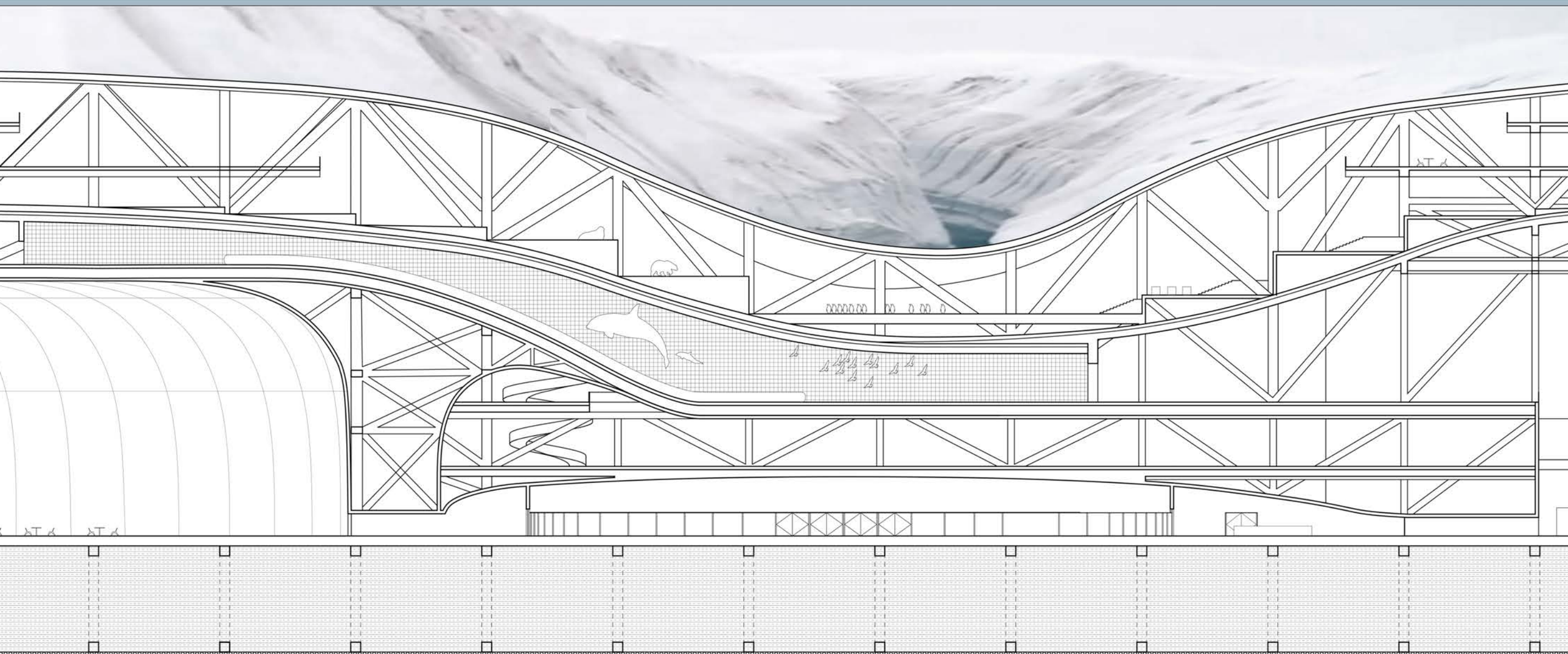
OUTDOOR
DIORAMAS
DIORAMAS

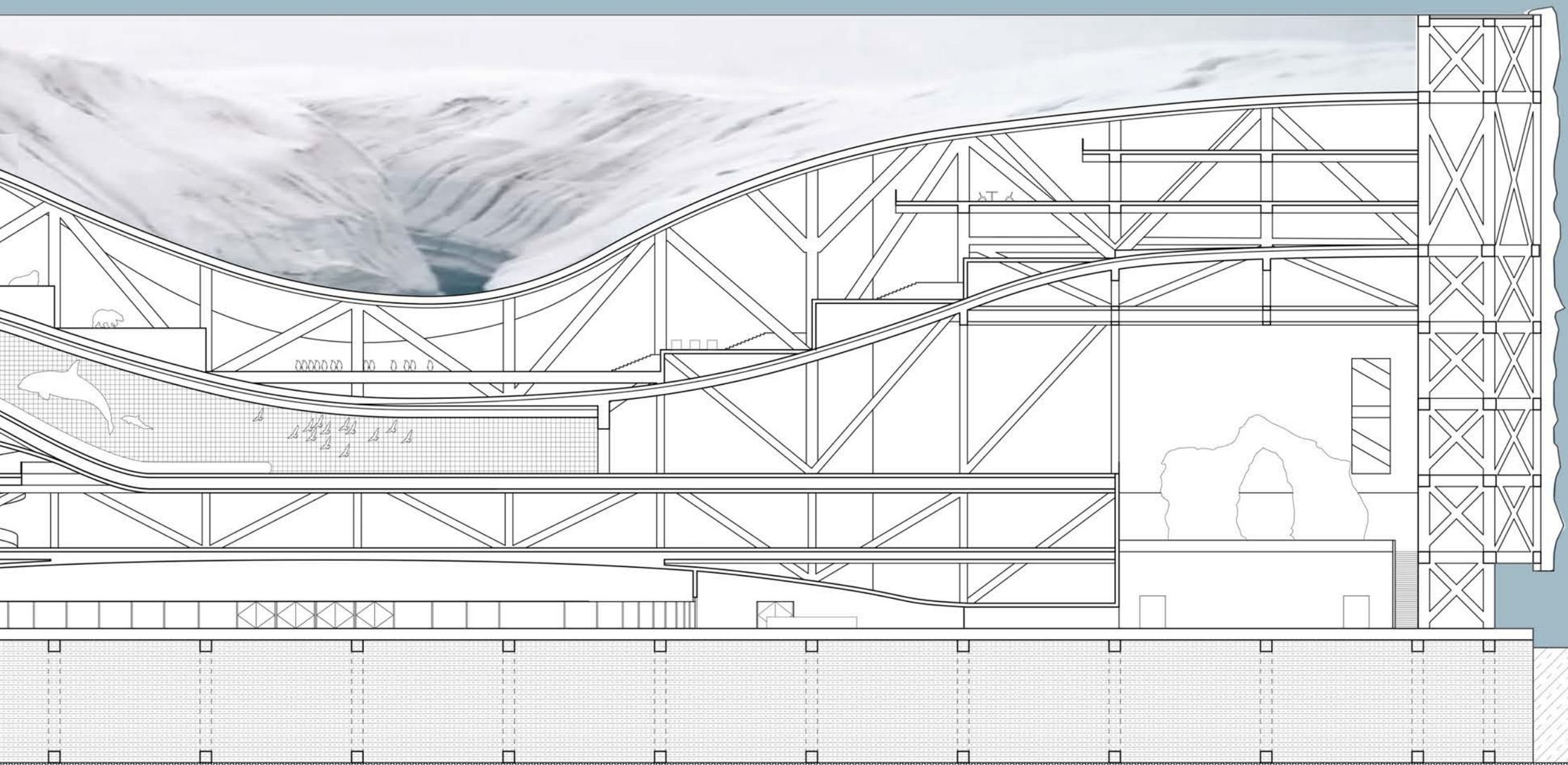


GLACIER
CANYON
INDOOR
DIORAMAS

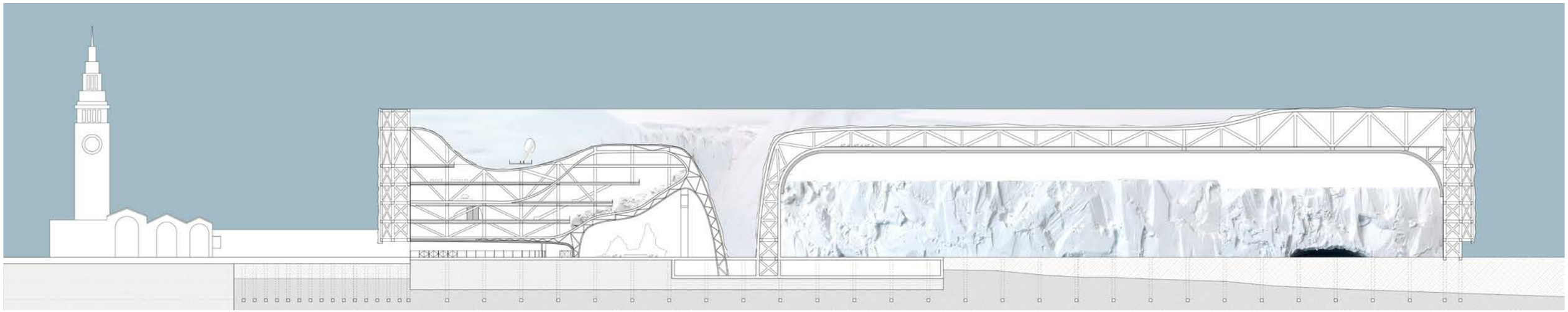


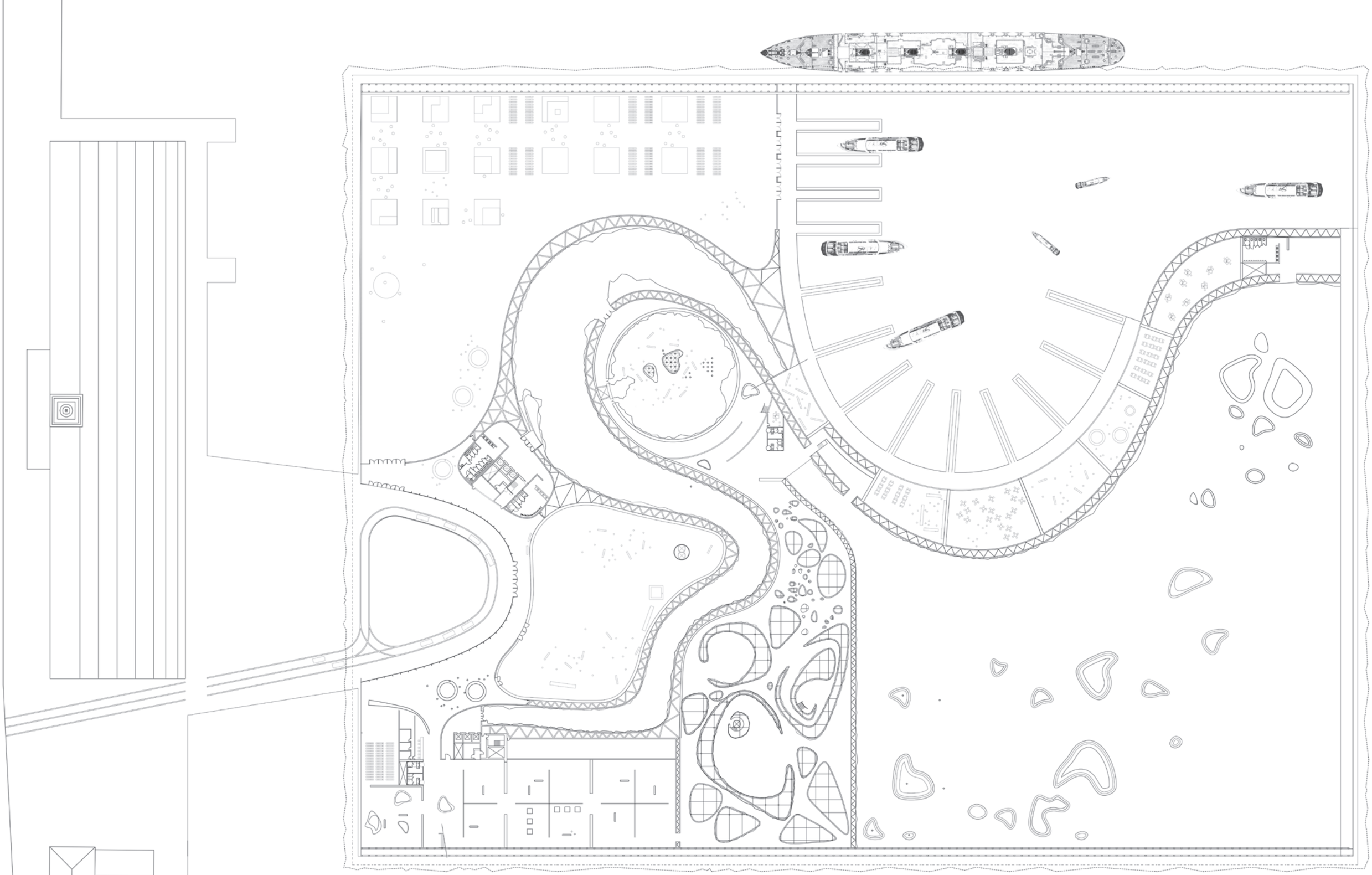






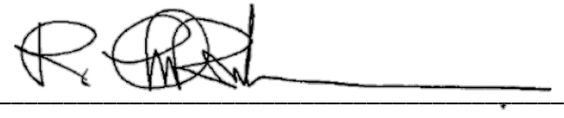
1:300 physical model





First Plan

The thesis of Xuechen Kang, titled Almost Real is approved:



Date 05/22/2019

Date _____

University of California, Berkeley